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# JACOBS' BANJO COLLECTION



C NOTATION

★ Vol. 1  
★ Vol. 2  
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★ Vol. 4  
★ Vol. 5  
★ Vol. 6  
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WITH  
**GUITAR  
AND  
PIANO  
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WATERMAN MUSIC HOUSE

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# JACOBS' BANJO COLLECTION In C Notation

WITH GUITAR AND PIANO ACCOMPANIMENT

Volumes 1 to 8 inclusive, *Finger Playing*; Volumes 9 and 10, *Plectrum Playing*

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# Kaloola

A DARKTOWN INTERMEZZO

A. J. WEIDT

+ C Notation

1

1<sup>st</sup> BANJO  
(Bass to D)

2<sup>d</sup> BANJO

ff

mf

ff

mf

ff

mf

ff

+ C Notation tuning  
Names of Strings

C G B D G

4<sup>th</sup> Str. 3<sup>rd</sup> Str. 2<sup>nd</sup> Str. 1<sup>st</sup> Str. 5<sup>th</sup> Str.

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First system of a musical score. It features a grand staff with two staves. The key signature has one sharp (F#). The first staff contains a melody with eighth and sixteenth notes, and a first ending bracket. The second staff provides a harmonic accompaniment. The system concludes with a first ending marked '1', a second ending marked '2' with a piano (*p*) dynamic, and a final measure marked 'last' and 'Fine'.

Second system of the musical score, labeled 'TRIO' on the left. It continues the grand staff notation. The first staff has a melody with eighth notes and rests. The second staff has a rhythmic accompaniment. The system ends with a measure containing a circled '2'.

Third system of the musical score. The first staff continues the melody, and the second staff continues the accompaniment. The system ends with a measure containing a circled '2'.

Fourth system of the musical score. The first staff continues the melody, and the second staff continues the accompaniment. The system ends with a measure containing a circled '2'.

Fifth system of the musical score. The first staff continues the melody, and the second staff continues the accompaniment. The system ends with a measure containing a circled '2'.

Sixth system of the musical score. The first staff continues the melody, and the second staff continues the accompaniment. The system ends with a measure containing a circled '2'.

Seventh system of the musical score. The first staff continues the melody, and the second staff continues the accompaniment. The system ends with a measure containing a circled '2'.

## The Darkies' Patrol

GEO. L. LANSING

(See Note)

②

*pppp*

*ppp-pp (After the D.S. play f-mf)*

*mf-f (After the D.S. play pp-ppp)*

*ff*

*ff*

CODA

*pppp*

*morendo*

Note: To obtain the desired effect, in playing a Patrol the expression marks must be strictly observed throughout

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# BANJO SOLO Jazzin' the Chimes

C Notation

FOX TROT

JAMES C. OSBORNE

Arr. by R. E. HILDRETH

Bass to D

The musical score is written in C notation for a banjo solo. It begins with a circled '3' indicating a 3/4 time signature. The key signature has one sharp (F#). The score is divided into two main sections: a 'Bass to D' section and a 'TRIO' section. The 'Bass to D' section consists of 12 staves of music, featuring various musical notations including eighth notes, sixteenth notes, and chords. It includes dynamic markings such as *ff*, *f*, *mf*, and *ffz*. There are also markings for 'Chimes' and fingerings (1-4). The 'TRIO' section begins on the 13th staff and continues for 10 staves. It includes a 'D.S. al (then Trio)' marking. The score concludes with a 'D.C. Trio al' marking. The entire piece is framed by a decorative border.

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D.C. Trio al

# Yankee Boys

## March

A. J. WEIDT

C Notation

④

1<sup>st</sup> BANJO  
Bass to D

2<sup>d</sup> BANJO

The musical score is written for two banjos and piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into six systems, each with two staves. The first system includes dynamic markings *ff* and *mf*. The second system includes a *f* marking. The third system includes a *mf* marking and first/second endings. The fourth system includes *ff* and *mf* markings. The fifth system includes a *ff* marking. The score concludes with a final cadence in the sixth system.

1 2 last *p* *Fine*

TRIO

② *ff* ② *D.C. al Fine*

# BANJO SOLO

C Notation

Bass to D

# Kiddie Land

ONE-STEP or TWO-STEP

A. J. WEIDT

Composer of "Ger-Ma-Nee"

5

*ff*

*ffz* *mf*

*f* *ff*

*mf*

*ff*

*ffz*

*mf-ff*

*ff* *ffz*

BANJO SOLO  
C Notation

# Fascination Waltz

FRANK W. BONE

(6) **INTRO** *Moderato*

*mf* *Har. 12*

*f* *rall.* *p*

**WALTZ** *ff*

*mf* *f* *p* *ff* *D.S. al C.*

**TRIO** *mf* *f*

*mf* *f* *rit.* *D.C. Waltz al C.*

**CODA** *accel.* *ff* *ff*

BANJO SOLO

C Notation

# The Speedway

Galop

A. J. WEIDT

Bass to D

The musical score is written in C notation for a banjo solo, specifically for the 'Bass to D' position. It is in 2/4 time and features a key signature of one sharp (F#). The score consists of ten staves of music. The first staff begins with a circled number 7, indicating the starting fret. The music includes various musical notations such as triplets (indicated by '3' over notes), slurs, and dynamic markings including *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks like 'x' and 'y' under certain notes. The score concludes with a double bar line on the tenth staff.

First system of musical notation (treble clef, key of D major). It contains four staves of music. The first staff includes fingerings (3, 2, 3, 2, 1, 2) and dynamic markings *ff* and *mf*. The second staff includes the dynamic marking *mf*. The third staff includes the dynamic marking *ff*. The fourth staff ends with a fermata.

TRIO section of musical notation (treble clef, key of D major). It contains six staves of music. The first staff is marked *p* and includes fingerings (2, 3, 1, 4, 0, 1). The third staff includes the dynamic marking *f*. The fifth staff includes the dynamic marking *f*. The sixth staff includes fingerings (1, 2, 0, 4, 2, 3, 1, 3, 3, 4) and ends with the instruction *D.C. al C*.

## C. Notation

## A COON SHUFFLE

Composer of "The Darkies' Dream"

Bass to D

Andante

Allegretto Moderato

## INTRO

Andante

### Allegretto Moderato

## DANCE

9th Bar

## CODA

*D.C. Dance al* 

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# Paragon Waltz

BANJO SOLO

C Notation

A. D. GROVER

9 *mf*

*f* *mf*

*D.C. al C then Trio*

TRIO *mf*

*f*

# Fanchon

## Mazurka

C Notation

A. J. WEIDT

10

1st BANJO

Bass to D

*ff*

*rit.*

*mf a tempo*

2d BANJO

Bass to C

First system of musical notation, measures 1-6. The 1st Banjo part (treble clef) features a melody with triplets and slurs. The 2nd Banjo part (treble clef) provides a bass line with chords and single notes. Dynamics include *ff* and *mf*.

Second system of musical notation, measures 7-12. The 1st Banjo part continues the melody with more complex figures. The 2nd Banjo part follows with a steady bass line. Dynamics include *f* and *mf*.

Third system of musical notation, measures 13-18. The 1st Banjo part has a more active melody. The 2nd Banjo part provides a harmonic foundation. Dynamics include *ff* and *mf*.

Fourth system of musical notation, measures 19-24. The 1st Banjo part concludes with a final melodic phrase. The 2nd Banjo part ends with a series of chords. Dynamics include *mf* and *ff*.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melody with eighth and sixteenth notes, including a triplet. The lower staff is in bass clef with the same key signature and provides a harmonic accompaniment. The second system continues the piece, featuring a repeat sign and a first ending bracket. The melody in the upper staff includes a triplet and a final flourish. The lower staff continues the accompaniment. The piece concludes with a double bar line.

A musical score for 'The Song of the Lark' by George Gershwin. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'. The score consists of six measures. The first measure shows the voice entering with a half note G4 and a half note A4. The piano accompaniment starts with a half note G3 and a half note A3. The second measure shows the voice with a half note B4 and a half note C5. The piano accompaniment has a half note G3 and a half note A3. The third measure shows the voice with a half note D5 and a half note E5. The piano accompaniment has a half note G3 and a half note A3. The fourth measure shows the voice with a half note F5 and a half note G5. The piano accompaniment has a half note G3 and a half note A3. The fifth measure shows the voice with a half note A5 and a half note B5. The piano accompaniment has a half note G3 and a half note A3. The sixth measure shows the voice with a half note C6 and a half note B5. The piano accompaniment has a half note G3 and a half note A3. The score includes dynamic markings: 'f' (forte) in the fourth measure and 'mf' (mezzo-forte) in the sixth measure. There are also crescendo and decrescendo hairpins. The score is labeled 'The Song of the Lark' and 'George Gershwin'.

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 3/4 time. The score is written for piano (p) and includes a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a double bar line.

TRIO



*p*

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is divided into five measures. The first measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4, with a half note G4 in the bass staff. The second measure has a treble staff with a quarter note A4, an eighth note B4, and a quarter note C5, with a half note A4 in the bass staff. The third measure has a treble staff with a quarter note B4, an eighth note C5, and a quarter note D5, with a half note B4 in the bass staff. The fourth measure has a treble staff with a quarter note C5, an eighth note B4, and a quarter note A4, with a half note C5 in the bass staff. The fifth measure has a treble staff with a quarter note A4, an eighth note G4, and a quarter note F#4, with a half note A4 in the bass staff. The piece ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff provides accompaniment, starting with a bass clef. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also performance markings like a fermata over a measure in the treble staff and a forte 'f' dynamic marking in the bass staff. The piece concludes with a double bar line and repeat dots.

# BANJO SOLO

C Notation

Bass to D

# CAMILLA

CHILIAN DANCE

FRANK W. BONE

Allegretto Moderato

10<sup>th</sup> Pos.

11

*mf*

*f rit.*

*a tempo*

*mf*

*f*

*Animato*

*meno mosso*

*ffz*

*ff*

*7<sup>th</sup> Pos.*

*7<sup>th</sup> Pos.*

*5<sup>th</sup> Pos.*

*7<sup>th</sup> Pos.*

*meno mosso*

*rit.*

*Animato*

*ff*

*mf*

*Tempo 1*

*ffz*

*ffz*

*mf*

*f*

*mf rit.*

*ffz*

*a tempo*

*f*

*mf rit.*

*a tempo*

*f*

*mf rit.*

*ffz*

*D. C. al*

# BANJO SOLO

## C Notation

# Me Melican Man

## A PIGTAIL RAG

A. J. WEIDT

Bass to D

Bass to D

(12)

f

ffz

mf

f

mf

ffz

f

mf

ffz

f

ffz

mf

TRIO

5<sup>th</sup> Pos.

f

ffz

mf

f

ffz

mf

f

ffz

mf

f

ffz

last

D. S. al C.

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# Ole Sambo

C Notation

A Coon Serenade

A. J. WEIDT

1<sup>st</sup> BANJO

(13)

2<sup>d</sup> BANJO

*f* Bass to D

Bass to C

*ffz mf*



D.C. al Fine

To Mr. Claud C. Rowden, Chicago

# Westward Ho!

## March

BANJO SOLO  
C Notation

GEO. L. LANSING

Bass to D

14

*ff*

*mf*

*ff* *mf*

*f*

*ff*

*f* *ff* *f*

*ff* *f* *mf*

Handwritten musical score for guitar, featuring 12 staves of music. The notation includes various chords, scales, and dynamic markings.

Key features of the score include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It contains several chords and a scale run, with fingerings (1, 2, 3) and a circled 3.
- Staff 2:** Continues the melodic line with a *f* (forte) dynamic marking.
- Staff 3:** Features a *mf* (mezzo-forte) dynamic marking and a circled 3.
- Staff 4:** Includes a *f* dynamic marking and a circled 3.
- Staff 5:** Shows a *f* dynamic marking and a circled 2.
- Staff 6:** Contains a *ff* (fortissimo) dynamic marking and a circled 2.
- Staff 7:** Features a *ffz* (fortissimo with accent) dynamic marking and a circled 2.
- Staff 8:** Includes a *f* dynamic marking and a circled 2.
- Staff 9:** Shows a *ff* dynamic marking and a circled 3.
- Staff 10:** Features a *ff* dynamic marking and a circled 2.
- Staff 11:** Includes a *ffz* dynamic marking and a circled 2.
- Staff 12:** Ends with a *ffz* dynamic marking and a circled 2.

The score is written in a clear, legible hand, with various musical symbols and dynamics used to convey the intended performance.

# Cowboy Capers

BANJO SOLO

C Notation

CHARACTERISTIC MARCH

THOS. S. ALLEN

Arr. by WALTER JACOBS

The musical score is written in C notation on a single staff with a key signature of one flat (Bb) and a 2/4 time signature. It begins with a circled number 15. The notation includes various musical symbols such as eighth notes, sixteenth notes, and chords, along with fingerings (1-4) and dynamic markings (*f*, *ff*, *ffp*, *mf*, *ffz*). There are also slurs, ties, and some specific articulation marks like accents and breath marks. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together. The piece concludes with a final double bar line and a *ffz* marking.





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